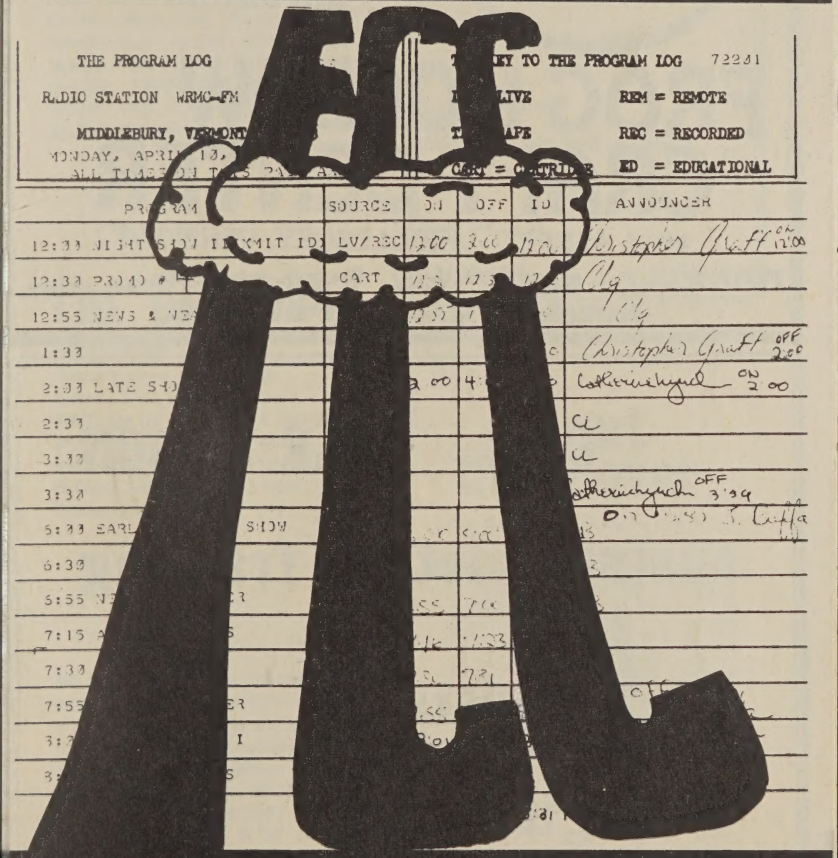
52 Student Clubs/Organizations
1 WRMC FM phasis
1965-2015

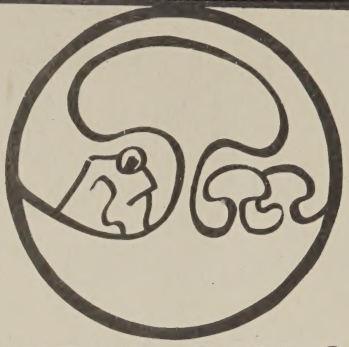
folder 1

FM PHASIS

programs april 10 - april 30



WRMC and the FCC



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fm phasis

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Vol. II, No. 3 April 10, 1972

FM Phasis

in this issue

FCC and the Future of WRMC

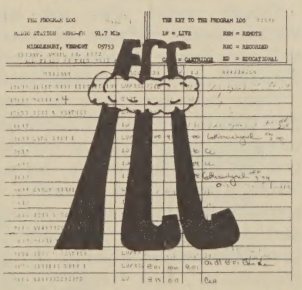
Record Reviews

Program Guide April 10-April 30

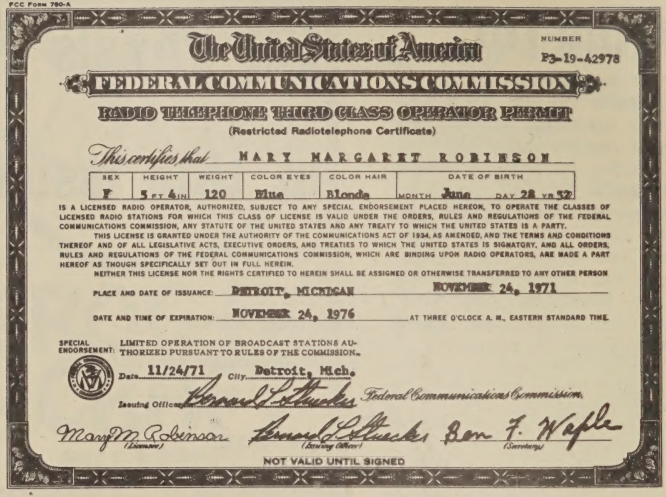
Dear Mr. FCC

6 and 2 are 5

about the cover



A sample log sheet cut into the letters FCC constitutes this month's cover. In this month's issue there are articles concerning WRMC and the FCC (Federal Communications Commission).



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The United States of America

NUMBER P3-19-42978

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DATE AND TIME OF EXPIRATION: NOVEMBER 24, 1976 AT THREE O'CLOCK A. M., EASTERN STANDARD TIME.

SPECIAL ENDORSEMENT: LIMITED OPERATION OF BROADCAST STATIONS AUTHORIZED PURSUANT TO RULES OF THE COMMISSION.

Date 11/24/71 City Detroit, Mich.

Issuing Officer Federal Communications Commission.

Mary M Robinson (Licensee) (Issuing Officer) Ben F. Waple (Secretary)

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F.C.C.

and the Future of WRMC

Though people often ask why WRMC doesn't increase its power, still more frequently people ask why it doesn't convert to stereo.

There are two types of complications to convertint to stereo and increasing power: one, the cost and two, the FCC. In order to increase WRMC's power, and convert it to stereo many things would have to be purchased (i.e. a new transmitter, a tower and land on which to put the transmitter, new frequency and modulation monitoring equipment and a means of reading the monitors from the control room). If WRMC could get the money for all this equipment, it would still have to get the approval of the FCC.

As a 10 watt educational station, WRMC is virtually ignored by the FCC. Of course, we must abide by all the standard broadcasting regulations for radio, but there aren't many technical requirements for such a small station. With an increase in power, WRMC would have to apply for a new license. In reviewing WRMC's case for a new license, the FCC would first consider possible effects on other stations. Because there are FM stations in Albany, Troy, and Ticonderoga, broadcasting on frequencies near WRMC's, WRMC would probably have to change its frequency before increasing its power. Next, the FCC would look at WRMC's record to see

if it has been good, hasn't broken any rules and has proved itself responsible enough to be heard by more people. If the FCC did decide WRMC was worthy of this responsibility, WRMC would then have to have all its DJ's licensed (a third class license is not difficult to get) to take transmitter readings every half hour (one of the new regulations with which WRMC would have to comply) during their shows, and get a first class engineer as a regular staff member to make the necessary adjustments on the transmitter. At the present WRMC has contracted a first class engineer to come down and adjust its transmitter when necessary. But with the new transmitter WRMC would need a first class engineer who could come down more often (which could be expsneive).

If WRMC decided to convert to stereo without increasing its power, none of these things would be necessary; as a matter of fact, it would not even be necessary to notify the FCC. However, it does not make sense to broadcast in stereo as a 10 watt station, because it would effectively cut the transmitting power to 8 watts, thereby decreasing WRMC's audience.

These restrictions set by the FCC apply only to off-the-air aspects of WRMC. There would be no further limitations of WRMC's programming freedom if WRMC increased its power and converted to stereo.

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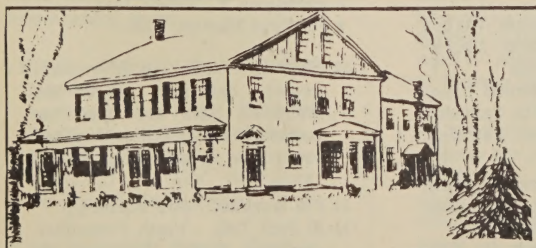
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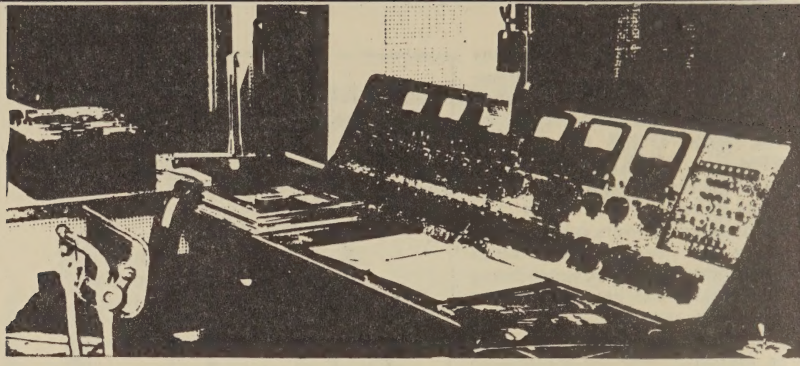

PROGRAMS,

april 10 to april 30

(Key: * denotes programs with news and weather, every hour on the :55. WRMC-FM reserves the right to cancel, re-schedule or substitute for any programming, without advance notice to its listeners.)

Sunday

12 AM*Rob Munier/Ron Bundick: Rock, Jazz
2 AM Chip Ellison: Heavy Rock
4 AM Pat Ferrell (Queenie): Rock, Soul
6 AM*Lana Morrill/Mitch Pulver: Light Rock, Folk
8:30*Debbie Eaton: Folk, Rock

11 AM Chapel
April 16 - Dr. Ralph Gordon Dunlop, Northwestern University, Evanston, Illinois
April 23 - The Reverend Canon Walter D. Dennis, The Cathedral of St. John The Divine, New York

12 PM Doug MacMahon: Classical Doug will be playing pieces from the 19th and 20th centuries.
2 PM Opera of the Week
April 16 - Verdi's "Il Travatore" with Bob Polifka, host
April 23 - Rossini's "Barber of Seville", Bob Polifka, host
April 30 - Chris Sweeney will present Schuman's "Genoveva"
4:30 Chapel
April 30 - Vespers. Dr. David Maitland, Chaplain and Professor of Religion, Carleton College, Northfield, Minnesota
6 PM*Gavin T. Cullen: Jazz
8 PM*Bret Marcus: Jazz

10 PM*Night Talk: An hour community talkshow when the telephone lines are open for comments and questions directed toward the special guests

11 PM Weekend News Round-Up
11:15 Jock Talk - Flash Freundlich and Ned Duffy: "Because the coach said so"
11:30*Nielda Lee: Soul Music

Monday

12 AM*Nielda Lee: Soul
2 AM Josef Ycas (The Mad Lithuanian)
4 AM Janet Fries & Katy Strauss: Light Rock
6 AM*Lyon Filmer: Light Folk
8 AM*Denis O'Hayer: Folk
10 AM*Mike Hassig: Light Jazz
12 AM*Robin Cruise: Not too heavy, not too light ...
1:30*Dave Brody: Rock, Rhythm, and Blues, New Releases
3:30 Classical Music
April 10 - Baroque music featuring Bach: A Musical Offering and the works of Frederick the Great. Ginny Clark, host
April 17 - Brahms' Chamber Music. John Allard, host.
April 24 - The usual Renaissance garbage, featuring German street songs of 16th century. Ginny Clark, host
5:30 Classical Music
April 10 - Classical music with Ric Hill.
April 17 - "Humor in Music", including Mozart: A Musical Joke; Handel: Music for the Royal; PDQ Bach. Andy King, host
April 24 - Ric Hill presents classical music.
7 PM The French Show
7:30 Evening News

8 PM The Thursday Concert Series Broadcast
April 13 - John Hunisak
April 20 - Paul Skrobela: Renaissance music
April 27 - The Shantung Traditional Music Group

9 PM Richard T. Prario: Classical
April 10 - Tchaikovsky: Capriccio Italien; Marche Slav; Louis-Claude D'Aquin: Noels for Organ
April 17 - Langlais' work for organ: Suite Breve; Te Deum; Extracts from 'Suite Medievale'. Jean Langlais, organist.
April 24 - Andy King and Richard Prario present music of Australia and New Zealand
10:30*Hugh McElaney: Heavy Rock

Tuesday

12 AM*Jack Kendree: Heavy Rock
2 AM Steve Snow: Folk-Rock
4 AM John McGarth & Alan Finkle: Rock
6 AM*Jeane Meserve : Light Rock, Folk
8 AM*Dave Minot; Light Rock and Jazz
10 AM*Melvin McLeod: Folk, Rock
12 PM*Ned Duffy & Rick Burkhardt (Stars, Inc.)
1:30*Bret Walrath: Rock
3:30 Henry Whitney: Classical
April 11 - Shostakovich: Symphony #7
April 18 - Delibes: "Coppelia"
April 25 - Smetana: Bartered Bride
5:30 Jay Hulme: Classical
April 11 - Harpsichord Music
April 18 - Beethoven's piano sonatas: Moonlight; Appasionata; Apathetique. Rudolf Serking, pianist
April 25 - Music of Antonio Vivaldi
7:30 Evening News

8 PM Feedback: When the listeners become the producers
April 11 - Michael Dworkin
April 18 - A student reading of "Under Milkwood"
April 25 - Chris Ackerman

9 PM John MacDonald: Classical
April 11 - John Taverizer: The

Western Wynde Mass
April 18 - Tudor Church Music and Consort Music
April 25 - Classical Music for unlikely instruments: bass recorder, class harmonica, clavichord
10:30*The Flash Freundlich Insanity: Anything Goes

Wednesday

12 AM*Cullen Crispen: Blues
2 AM David Foss:Rock
4 AM Bill Landry: Rock, Folk
6 AM*Bruce Schenker: Good tunes and special surprises
8 AM*Dick Wilbur: Rock
10 AM*Jim Douglas Good Morning Show: Top 40, Oldies
12 PM*Jamie Howarth: Rock
1:30*Dick Keenley: Rock
3:30 Gail Glendinning: Classical
April 12 - Beethoven: Piano Concerto #2; Schubert: String Quartet in G minor; Schoenberg: Friede auf Erden; Bartok: Paino works; The Art of Gerald Moore.
April 19 - Classical music
April 26 - Classical music
5:30 Classical music
April 12 - "Spring and All, I": Selections from Chaucer: Canterbury Tales; Orff: Carmina Burana. Susan Carlisle, host
April 19 - The Music of Teleman. David Brittain, host
April 26 - "Spring, Part II" Stravinsky: Rites of Spring; Selections by William Carlos William
7 PM The Spanish Show
7:30 Evening News
8 PM Brad Gordon: Music of the 20's and 30's

8:30 Upbeat: Each week, Bill Kraus interviews members of the town and college governments
9 PM Lecture Broadcasts, Concerts, Specials.
10 PM*Seth Steinzor/Tom Lehman: Anything from Folk to Jazz

Thursday

12 AM*Rick Goodwin/ Colette Camille: Mixed Rock
2 AM Bill Downing: Wierdness
4 AM Stu Parnegg: Mixed
6 AM*Tom Lynch: Rock
8 AM*Regztem Trebor: Folk-Rock
9:30*Paul Graef: Light Rock
12 PM* Fritz Riep: Folk
1:30*Mark Wilson: Everything
3:30 Chris Ackerman: Classical Music
April 13 - Shakespeare's "King Lear"
April 20 - Tragedy: A Musical interpretation of the most compelling and perceptive form of drama.
April 27 - Chris is joined by Dave Klimczak for four hours of "Spring Extravaganza": A foray into the experimental fringes of classical music.
5:30 Dave Klimczak: Classical Music
April 27 - See above "Chris Ackerman"
7:30 Evening News
8 PM*Larry Thomas: Country
10 PM*Bud Allen: Rock, Country

Friday

12 AM*Nick Bogert & Mark Patinkin
2 AM Annie Martin:Folk
4 AM Russ Frisbie : Rock
6 AM*Jerry Gundling: Folk
8 AM*Diamond Jim Gamble: Country
10 AM*Per Lorentzen: Blues, Jazz
12 PM*Randy Eppler: Blue-grass
1:30*Rick Bamberry: Rock
3:30 Joel Levenberg: Classical
5:30 Chris Sweeney: Classical Music
April 14 - Bach: St. John Passion
April 21 - Etudes: Chopin, Debussy, Riisager
April 28 - Delius: A Mass of Life
7:30 Evening News
8 PM*The Walter Hogg All-Time Extravaganza
10 PM*Causton A. Toney: Soul

Saturday

12 AM*Bob Van de Velde: Exciting Rock
2 AM Victor Beard: Rock
4 AM Melissa Blackmer: Folk
6 AM*Sandy Meldrum: Light Rock
8 AM*Dave Fletcher: Light Rock
10 AM*Russ Marrazzo: Rhythm and Blues
12 PM*Keith Oberg: Light, Heavy Rock
2 PM*Dave O'Connor: Folk, Jazz
4 PM*David Kester: Rock, Blues
6 PM*Ed Gee: Sleazy Ed's Gold Rush
8 PM*Tui Coombs: Soul, Rock
10 PM*John Bell: Anything Goes

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Record Reviews

FRITZ WUNDERLICH

In September, 1966, on the verge of one of the greatest operatic careers of his generation, Fritz Wunderlich died. Truly beautiful lyric voices are few and far between, and Wunderlich's rates among the greats. Although he was not well known here before his death (he was to have made his debut at the Metropolitan Opera the month after his death) we are indeed fortunate that Wunderlich spent much time in the recording studio.

Several excellent discs are available with Wunderlich in fine form. Two of these are **Fritz Wunderlich, Operatic Recital** (RCA Victrola, VICS-1235) and **Fritz Wunderlich, Lyric Tenor** (Seraphim S-60043).

Wunderlich was probably best known for performing Mozart, both discs start with selections from his operas. The Victrola disc has two arias from **Zauberflute**; the Seraphim has one of those plus "Dalla sua pace" from **Don Giovanni**. Wunderlich's "Dies Bildnis ist bezaubernd schon" is by far the most beautiful performance of this I have ever heard. The "Dalla sua pace" is equally beautiful, but unfortunately is sung in German and sounds strange to unaccustomed ears.

Both of these discs have some Italian arias, but the Victrola selections seem to fare better. Particularly striking are the arias "Non piangere, Liu" from **Turandot** anj the Siciliana from **Cavalleria Rusticana**. The former is a very touching performance, the latter is beautiful for pure vocal sound. Disappointing though, are "Che gelida manina" from **La Boheme** and "Nessun dorma" from **Turandot.** As in the three Italian selections on the Seraphim disc, Wunderlich seems out of place in these roles.

However, where Wunderlich shines far beyond any competition is in Viennese operatta. Not very well known in this country, these operettas require tenors to sing more lightly, sweetly, and lyrically than any other operatic music.

The Victrola disc has three operetta selections; all beautiful songs, all beautifully sung. Particularly notable is "Selig sind, die Verfolgung leiden," in which the slow tempo requires some beautiful sustained tones.

An entire side of the Seraphim disc is devoted to operetta. Six songs in all, each one more beautiful than the next. From the warm and lyrical Wolaglied by Lehar to the bright and exciting "Wandern, ach wandern," this side contains twenty-five minutes of the most beautiful sound ever recorded. Among the selections is that old warhorse, "Dein ist mein ganzes Herz"(thine is my heart alone) from **Land of Smiles** by Franz Lehar. It is as beautiful as ever.

To anyone who likes beautiful tenor sound, Wunderlich is a must. If you don't mind lots of raw, unadulterated Viennese "schmaltz," the Seraphim disc is preferred with all its operetta. The Victrola follows close behind. The Seraphim engineering is fine. The Victrola disc is accompanied by poor surface quality.

robert polifka

DEAR FRIENDS
Firesign Theatre

Firesign Theatre's latest "work", a double album, is called **Dear Friends**. Unlike their four previous records, this one was recorded live from their radio broadcasts. **Dear Friends** is by far the best album of the five, in that it sustains its humor throughout. Rather than a main story or theme like "Nick Danger" or "Don't Crush That Dwarf . . .," it has twenty-nine short humorous pieces with a variation of topics. All four sides provide diverse entertainment in puns, satires, ad libs, sadism, slapstick, mistakes (i.e. dropping and lousing up lines) and impersonations, in fact, the same format as in their past four albums.

As suggested on the cover, side one indeed does have "a properly religious opening," entitled "Toad Away!". It is sung seriously (though out of tune), to the melody of "The First Noel" with the words "toad away" for substitutes. However, with the exception of these three minutes, there are fewer references to religion than might be expected. Instead, there are: perusals through "T.V. Guide," phoney adds, farcical interviews, and satirical jabs at other favorite institutions.

Some of the funnier selections include: "Freezing Mr. Foster" which starts out as a discussion on cheese log tossing and turns to the upcoming death of Mr. Foster and his wife's plans to freeze him, and, the bathroom; "Deputy Dan Has No Friends" has on-the-spot mistranslations from a "public service" coloring book for Spanish-speaking children. Alas, there is one small drawback: unless one understands Spanish, the mistranslations are not as comical. "T.B. Guide" and "T.V. Glide" are both rather long ad-

continued on page 12

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Dear Mr. FCC

Dear Mr. FCC,

Being a man of few words, I'll get me right to the point. I don't know you, and it's more 'en likely you don't know me, but that feller on the radio said that if I didn't like what I heerd I could jest go ahead and write to the FCC about it, so I am. I've been a citizen of Hambone Huckle some 60 years now, and never have I heerd sech goings on as over that radio station. No, I ain't agin progress. There are stations and then there are stations and this is one of 'em.

Plain and simple, I'm writin' to you to get it comdemned. Seems like everybody that works for that thing is lacking in the head and me and my wife's afraid it might be catchin' to the youn'uns. Sal's 16, and Ben's 14 and sech goin's on we never did hear. Where did you dig these oldies but goodies up anyway? They ain't the goodies I remember from my youth. An' what's even worse is them number one songs. Have you ever listened to the words in them things? I mean, them drums and them geetars may be boomin' and screamin' plenty loud, but tain't nothin' gonna cover up those words. With Ben listenin' to that stuff most all the day, ain't no tellin' what kind of ideers he's gonna grow up with. And the cow, you should a seen the milk she been givin'. Goll blasted, with that stuff a blarin' in her ear, s'wonder she don't just up and start tryin' them things for herself.

But t'aint only the music, though. That music is bad enuf, but them D.G.'s is even worse, laughin' and singin', askin' for requests. Requests? I'll request them right out of Hambone if they don't start actin' like sensible folks. It was jes' yesterday one of them started laughin' to hisself right queer like over the air. Kept on a mumblin' about them late hours he keeps and some engineer who's even worse. You know, inferrin' them things them songs say. Gets to be when even the news and weather is tainted having to follow sech nonsense. Who is this feller Konkrite, anyhow?

No I mean it, Mr. FCC. When they's playin' "Lay, lady, lay" by some Dillion critter in one breath and then speakin' straight like about some NFL in the next, you don't have to get up too early in the mornin' to know they's puttin' one over on you. Like I said, if that there NBS ain't shet down in a week, I'll take this matter to the President hisself if I have to. T'aint me I'm worried about: I kin always shet it off; it's the virgin ears of America what's being blasted.

Sincerely,
Clem Clampett
Hambone Huckle

Record Reviews

continued from page 11

ventures into the world of T.V. and its inanities.

This collection of Firesign Theatre broadcasts, dating as far back as 1966, is a must for addicts; and is a great way to initiate yourself into the "wonderful world of snails and adventure."

audrey farber

FRAGILE
Yes

Fragile's release marks the final death of Rock and Roll. Certainly, there will be a few die-hards hanging around the music world for the next few years, insisting that they just want to play loud music and have fun. But they and their kind are through.

New frontiers and all that, right? Heaving a typographical sigh, I continue, . . The days when one can walk out of the swamps and become a star are through. "Modern" music demands an amazing versatility and knowledge of music, coupled with an awareness of spacial and temporal boundaries.

Yes has all that. And in **Fragile** it finally comes together. The musical thoughts and directions are not original. In fact, Emerson, etc., have been trying the same sort of thing for several years. Trying, and blowing it. Completely. Yes is the only group thus far who manage to blend the entire history of music, shake it well, and feed it through a moog and have it come out right. But it is more than that . . .

Fragile moves in so many directions that it is almost impossible to follow them all. This would be the one unfavorable remark I could make about the album. It's like trying to give a one hour lecture on the history of man, his motives, and where he is likely to go: it's just too much to do at one time. But somehow, the album holds together nicely.

Conclusions? Well, it's a nice album to listen to stoned, if that means a great deal to anyone. But it is also the most important album to come out in several years, and will probably go down in the dubious annals of rock and roll (again the semantic disgust) as a milestone in the development of "New Music." Which it should, because it is.

mckinley sledge

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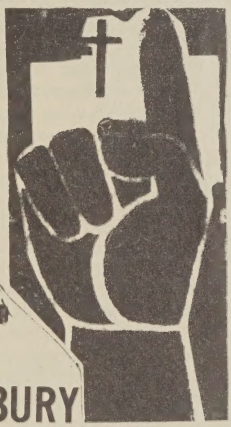
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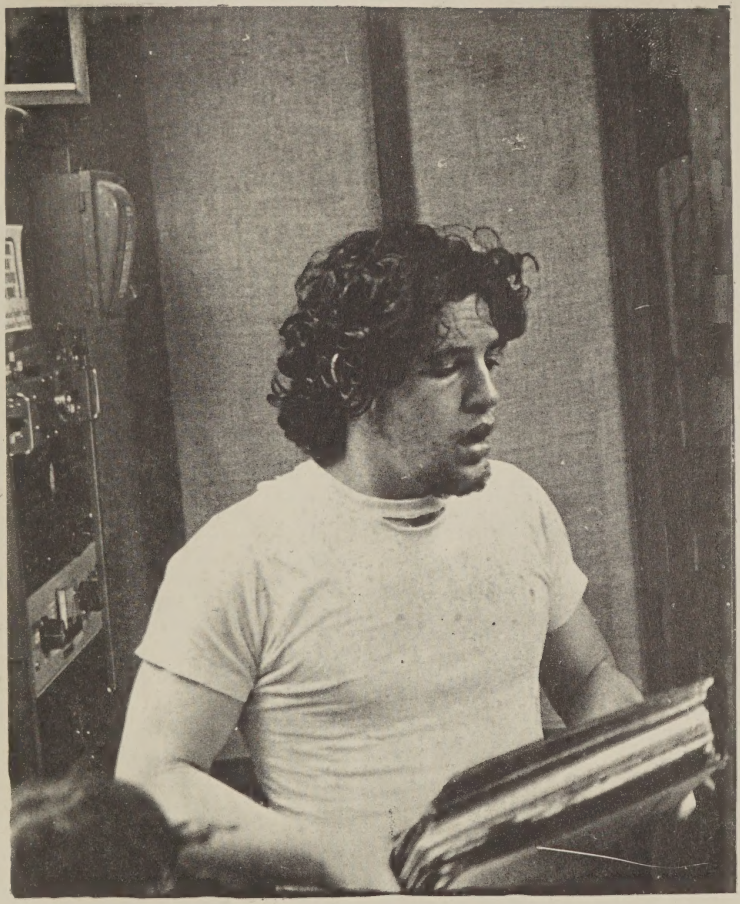
With a new constitutional amendment under execution, WRMC's Board of Directors will undergo a few changes. Previously, the Board has consisted of the Station Manager, six directors and six voting managers. With the proposed changes, the voting membership of the Board will include the Station Manager, five directors and six managers.

By incorporating the functions of the Personnel Department with those of the Programming Department, a much needed organizational consolidation is achieved. First, this places all scheduling procedures, both general format and individual time slots, under a single jurisdiction, hopefully eliminating unnecessary conflicts. Second, it provides for two voting managers in the Programming Department, one responsible for classical music and personnel, the other responsible for non-classical (jazz, rock, folk, etc.) music and personnel. By giving both of these managers a vote, it is hoped that all aspects of personnel will be represented fairly.

The only other changes concern the duties of the Business Department. - College announcements, promotion, publicity, and logs will be transferred from the Programming Department to the Business Department, which previously handled only budgetary and financial responsibilities.

The rest of the Board remains unchanged. Lecture broadcasts and any special programming comes under the Special Production Department. Panther Sports coverage is still under Programming, but all other news services and personnel are under the News Department. The mechanical aspects of the station (maintenance, repairs, recording, etc.) are delegated to the Engineering Department. Any questions, suggestions, or comments on the station's operation can be directed to the heads of any of these departments, or to the Station Manager.

'The Good Will Bank'
Chittenden
Middlebury, Vermont 05753



the end...

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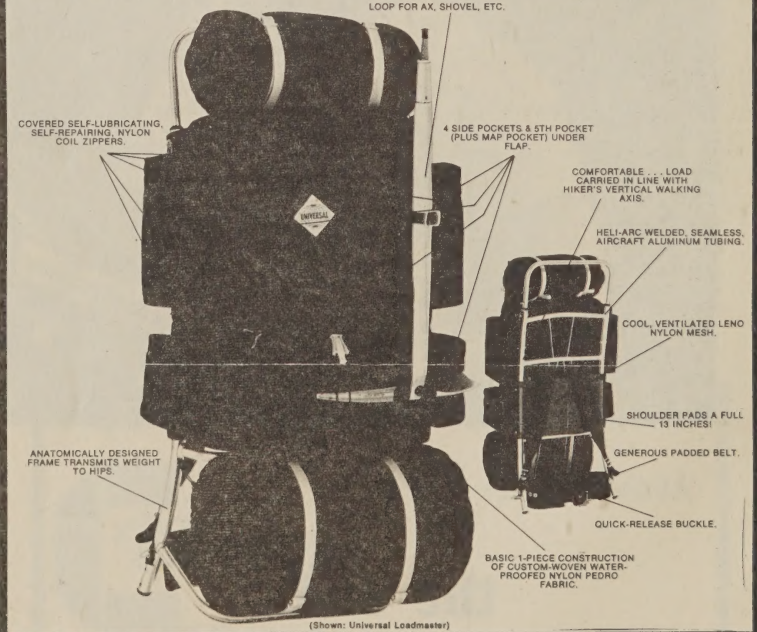
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